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# ART EDUCATION

THE JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION  
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## WALLS OF THE MIND



I. L. deFRANCESCO

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Of all human frailties the most fatal is the inability to resist building walls of the mind; walls which resist, or altogether prevent, the making of unprejudiced judgments.

Living witnesses of this malady stalk all over the land: they are perennial obstructionists, self-appointed critics, purists, patriots, vigilantes of morality, and others of similar cast. In themselves, these categories may be virtues as well as vices, but if indicated between quotation marks the meaning attached to them in the present connection should be very clear.

Devastating conclusion must be reached when it is realized that walls of the mind have, throughout history, endangered personal growth, arrested happiness, impeded freedom, prevented intelligent communication and made a mockery of democratic living. In fact these walls have undermined every significant human activity and relationship, and have deferred progress in the sciences, in the arts and in human relations.

The subtle forces that compel individuals to build the walls make their appeal in enticing guise: history, tradition, religion, taste, popular beliefs and other seemingly plausible and generally accepted forms of knowledge or behavior.

The usual defense of the man who says: "I don't know anything about art, but I know what I like" is a perfect instance of one who, in all honesty should say: "I don't know anything about art, won't someone help me to understand

it?" But, to be honest would amount to admitting ignorance. For many, particularly people of certain social strata or those who have had a fair share of formal education, the admission would be a blow to personal pride and social prestige. Therefore, they raise mental walls, high and strong, impregnable fortresses calculated to keep out any thought or action that might disturb the *status quo*, or that holds the germ of the adventurous, or is even slightly new.

Classic beliefs, including those disproved by later scientific discoveries, older beliefs disproved by time, or primitive religious tenets, are marshalled to resist new truths, new discoveries, successful experimentation, creative thinking, or any approach of original nature.

Professional people, and educators in particular, should be immune to the dread disease but, unfortunately, they are not. They too raise walls that defer their own ascent to peaks from which wider horizons and larger fields might be surveyed.

Specifically, in the ranks of art education, there are traditionalists who inveigh against freedom of expression as being fruitless; but without having made honest efforts to teach or to work in the milieu of freedom. There are zealots who are content to retain the boundaries of regional organizations simply because they have been so for a long time; but without regard to population shifts and density, and without regard for the effectiveness of geographic subdivisions that have proved beneficial by kindred organizations. There are many who deplore the tendency toward the self-contained classroom simply because it eliminates a traditional ivory tower reserved for art; but they ignore the beneficent effects and the wider acceptance of art as a developmental activity on the part of elementary teachers. There are those who still speak of *fine arts*, with the air of the elite; but with studied disregard of the fact that the broader interpretation makes art experience in any form integral with all education. There are some who preach democracy but have little regard for group opinion and group enterprise because they find it easier to work alone, without interference; they are unmindful that Fascism and Naziism were efficient too.

The National Art Education Association is the highest organizational level that the profession has been able to evolve. Its future growth, its effectiveness in behalf of all teachers and all children, and its ultimate impact on education in general rest mainly on breadth of vision, on tolerant point of view, on venturesome spirit, and even on self-effacing on the part of its leadership.

Walls of the mind divide, retard, indeed, even defeat, the highest hopes for an integrated professional organization.

## ART EDUCATION:

### A Frontier For Freedom

#### Pre-Convention Workshops

will begin at 2 o'clock on Monday, April 11. There will be four sessions, providing opportunity for members to meet in small groups to "talk shop," sharing mutual problems and seeking solutions. These are the groups, and several of them will be subdivided:

1. Art directors—cities over 200,000
2. Art directors—cities of 200,000 and under
3. Teacher education
4. State directors of art education
5. Art in rural areas
6. Community art centers

YOUR THINKING IS NEEDED. If you plan to attend, and we hope you do, please send a post-card SOON to

HELEN CABOT MILES

40 Clyde Street, Newtonville 60, Mass., stating

- a. which group you will participate in
- b. what **specific problems** you would like to have discussed
- c. your title and address

## A FUSION OF THE ARTS



MARY E. GODFREY,  
Asst. State Supervisor of Art  
Richmond, Virginia

Each of you can recall some aspect of the pioneers of a yester-year and think of a first dazzling venture that transformed your art teaching from a dull empty performance to a program of meaningful newness. Here in Virginia we are experiencing the dawning of a new frontier. Art Festivals or Art Leadership Conferences, you may think, offer no frontiers to explore, but our first Art Conference was a revealing experience—especially since it began with a simple idea—that of trying to bring to the public an adventure in a synthesis—if I may call it that—of the Arts.

We were working away in our many art niches in various parts of the State when we conceived the idea of a conference which would invite participants state-wide, not alone of the art staffs of public schools and colleges, but personnel of all the arts, related, and the people who were interested. The Dance, Music and Visual Arts, Radio, Television, Dramatics and The Motion Picture were combined to blaze the way. After much deliberation, we settled on a theme, an old one—"The Community and the Arts," and to explain later, we superimposed the idea of "The Arts and Communication."

When our college officials were approached, they accepted the idea wholeheartedly of working together, and planning began with the college community of Hampton City serving as host. They suggested a planning luncheon and in-

vited representatives of each division, of the music department, the visual arts, the dance, the drama, the director of communications, radio and TV, the public relations manager, the manager of finances, the college president, and members from the State Department of Education. The bubbles burst and surface ideas began to merge. A meeting of minds stimulated and percolated ideas, as each went forth to think and create, to explore and invent new ways of relating art's meanings.

First, we realized that there was a common purpose in each of the arts as simple as, to communicate an idea; a feeling about a new concept, an experience, in line, tone, color, mass, ad finem.

Second, that instead of the college community merely serving as host to a conference of outsiders, that college students, faculty and nearby high school students would be the major performers.

Third, that the community would take part and discuss the merits or demerits of education for the arts. This was not all—not by a long shot. We needed a coordinating agent and this was general education.

The reason for being was double, even triple. The time for the Conference was National Art Week. Besides, the famous Abingdon Festival of the Arts had stimulated favorable response in the far southwestern part of the state and its smoke still lingered. It seemed natural for the far eastern section of the state to want to tingle with some of the art excitement and try another approach. Each of these areas of the arts usually presented, at the close of the school year, some culminating phase of work for the public to view, so, why not put it altogether and make art really come alive!

Thanks to the ingenious staff of the college, the dance group began rehearsals, the choir selected its numbers, a member of our art staff wrote a skit to music which was a take-off on the supervisors, and the students of the high school interpretative dance group and art department served as choreographers. The Hampton Players selected a play that would lend itself to the occasion. The school band readied itself for between-the-acts performances; the Art De-



partment planned an exhibit of work of students and faculty. By that time the College Women's Association group in the city, decided to shift its annual art exhibition date to coincide with the event and planned on Art Mart in town. This worked out beautifully. Speakers were contacted, discussion groups were arranged and a panel on TV was assembled.

The radio broadcasting center on the campus, of one kilocycle or two, (I am not sure) planned a broadcast for the people, while the local TV station invited a fifteen minute presentation of one of the Art Conference highlights. "Public relations" contacted the campus cameraman, the local newspapers and the final date of opening fell upon us. Springtime with magnolia blossoms decked the scene, the waterfront ocean balmy breezes blew, and we were gently wafted off to our first general session.

The audience gathered, our high school choir sang and our first guest speaker gave a dramatic ~~chalk~~ talk on "The Interrelationships of the Arts." The whole gamut of line, sound, mass, color, as each is related to express meaning, communicated the idea.

Off to a nearby high school auditorium we went, to see a pantomime, a skit done to music, in dance. This was cleverly presented with costumes, stage setting, props, movement and sound without words. At the close, a guest dance instructor described how the dance used art elements of movement, color, and line to convey an idea, to express a mood; to relate a story. The audience was entranced and discussion was easy. The educators, the people asked for more—why can't we do this in our schools! Where lunch was served, each table was decorated with flowers from the school floriculturist, in colors that blended with the dining room setting.

In the afternoon we viewed two films: One was on the music of Yasha Heifetz. The other was of visual art, called "Picture in Your Mind" by Julian Bryan and in motion picture we saw how the camera was an art medium. At five, we convened at the campus library for the opening of the Art Exhibit with its lilting background music. With these impressions of the visual arts imbedded in our conscious minds we went to supper.

That same evening we met in Ogden Hall. The town came out—students and friends joined us to see the College Dance Group in numbers that ranged from the exotic to the Mamba. A guest professional dancer and company joined the troupe. They danced to the piano, the spoken word, poetry and recorded music. Prior to this, a member of the college staff, in her native costume of India, gave a short talk on "The Cultural Aspects of the Dance." During intermission, the Hampton Institute Choir sang and this ended our first FULL day of the arts so portrayed that there was no doubt of the relatedness found in each form of expression.

Friday morning, we met for devotions, chanted to music. The panel on TV "Its Cultural-Educational Implications" sounded forth. It was composed of a leader, our State Supervisor of Art, a general educator, a State Department music supervisor, a representative from drama, the dance and the director of the Television Station, WTAR, Norfolk City, plus the campus instructor of radio.

During the panel, another member of the State Department and a campus art student were appearing on the local TV channel with selections of work from the art exhibition telling of the Art Conference in Hampton City. On that afternoon, the director of the Division of Instruction of the State Department of Education, addressed the audience on the "Arts and the Public." Discussion followed, but not for long for we were again, off to the local featured radio broadcast at Communications Center to hear and see the students of the campus present "What We Defend."

Now we were beginning to see art in all phases of communication as never before. We toured the campus, Art Department, Audio-Visual Aids Center, Dramatics Department, etc. All took on greater meaning as we walked and talked, looked and listened in communion with the elements and principles of purpose. On this evening at supper, Mr. J. Saunders Redding of the staff, who also writes a column of book reviews for a weekly, spoke on "Creative Leadership in the Colleges," and on our way to dress for the evening three act play, a Theatre-In-The-

(Please turn to page 20)

## A REPLY TO DR. HORN

ERNEST ZIEGFELD

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The article, "Art and General Education," by Francis H. Horn, President of Pratt Institute, which appeared in the December issue of *Art Education*, has raised a number of challenging questions which deserve to be answered. A considerable part of Dr. Horn's statement was devoted to a criticism of ideas which I presented in *Art in the College Program of General Education*.<sup>\*</sup> Because some of the issues with which he deals are very important ones concerning fundamental problems of art education, I have asked permission of the editor of *Art Education* to make a reply. Although there are many points in the article to which I take exception, there are four major areas of disagreement which I should like to discuss here.

The first has to do with the role of the arts in a democratic culture and the extent to which experience in the arts is indispensable to a realization of our democratic ideals. In order adequately to answer Dr. Horn's criticism, it is necessary to quote at some length from his article:

... when he [Ziegfeld] concludes that esthetic experience is 'an indispensable means of achieving a democratic way of life,' he is, I suggest, making claims which would be hard to substantiate. By way of corroboration, he quotes from *Reason and Emotion*, by John MacMurray, that 'The supreme condemnation of a civilization is that it is inartistic,

that is to say, impersonal, inhuman, unreal. The absence of art is the absence of spontaneity, of proper humanity.' I suggest that on the contrary, great periods of art have flourished when 'man's inhumanity to man' was much in evidence.

Dr. Horn then goes on to cite the art of Greece in the Fourth and Fifth Centuries before Christ, of Egypt and Rome, of the Middle Ages and the Renaissance as examples of high cultural achievement in non-democratic societies. He says further:

Poetry is perhaps the greatest glory of the Romantic period, and much of it was inspired by a yearning for freedom, but even here the evidence will scarcely support a direct correlation between 'proper humanity,' the democratic ideal, and artistic accomplishment. In the Colonial period in America and the early days of the Republic, we brought Georgian architecture to great heights of beauty and utility, but in general, the development of democracy in the United States has not been accompanied by a comparable development of esthetic achievement.

In answering this criticism it seems necessary to point out that the entire concept of the relation of art experience to democratic living is based on an exposition of the democratic philosophy which is presented in the beginning section of my book. It is stated there that "The ideal toward which a democratic people strive is that condition of interaction in which each individual in the full realization of his own potentialities thereby makes his greatest contribution to the life of the group; and by the processes of interaction his own life is further enriched by the greater vitality of the group life to which he has contributed."

If one is to agree that experience in the arts is indispensable to the full realization of the democratic ideal, one must first, of course, be committed to several ideas out of which this concept grows:

1. That successful democratic living does depend upon the extent to which each individual is able to realize his own potentialities.
2. That successful democratic living further depends upon the freest possible communication of ideas in all mediums of expression.
3. That (as Dr. Horn concedes in his article) the fine arts are authentic statements of

<sup>\*</sup>Published by Bureau of Publications, Teachers College, Columbia University, 1953.

experience.

4. That certain aspects of experience can best be expressed through the arts.
5. That every individual has the capacity, to some degree, for such expression.

Whether these are statements of fact which can be scientifically substantiated or whether they are articles of faith, they are, I believe, ideas which are rather widely subscribed to, and they seem to lead inescapably to the conclusion that experience in the arts is essential to a full realization of the democratic way of life.

One could, of course, question Dr. Horn's strong implication that all of the cultures which he cites, with the exception of our own American culture, were periods which were distinguished by their inhumanity. One can recognize that some of these cultures had little in common with the democratic way of life as we know it and still recognize that each one, in its own way, made valuable contributions to freeing the spirit of man. Even if one were to agree unqualifiedly with his point of view regarding these historic cultures, the point which he makes would seem to be irrelevant. A parallel case would be to refute the statement that vitamins are essential to health by pointing out that many unhealthy people include vitamins in their diet. Dr. Horn's argument also seems to disregard the changing and dynamic character of the arts. They are indeed authentic statements of experience, and the arts of the cultures which Dr. Horn cites expressed in incomparable form the life experiences of those cultures. But each culture must find its own way of integrating art into its total pattern, and this is one of the problems which we face today in our efforts to achieve a truly democratic way of life.

Dr. Horn's second main point of difference has to do with the importance of creative activity in courses in the arts which are part of a student's general education. Dr. Horn limits his discussion to the relation between creative activity and appreciation of great works of art, maintaining that deep and sensitive appreciation can be attained without any practical experience in the arts. This is no doubt true but it begs the question as to whether appreciation might not be further enhanced by a working experience in the

arts. As a practicing artist, I firmly believe this to be the case.

Dr. Horn seems furthermore to have ignored the fact that an increase in the ability to understand and appreciate the arts is only one of the values which I cited as growing out of creative activity. He questions "the conclusion that art education without creative activity is ineffective." I submit that one's judgment in this matter depends almost entirely upon the purposes which one hopes to achieve through education in the arts. If the sole purpose is to foster appreciation of great masterpieces of art then it might quite conceivably be possible to eliminate laboratory activities from a general course in the arts. On the other hand, if one hopes in such a course to help students improve their living by sensitizing them to all aspects of their environment and helping them to synthesize their own experiences in creative form, then such activities are an essential part of the course.

It is interesting to note that in another part of his article Dr. Horn states that "Art has long been recognized as an essential part of the school program in the elementary school . . . It is at this level, I believe, at which the greatest effort should be made to develop the child's creative abilities in art expression." One cannot help but wonder at what age he would stop these efforts, and for what reason. One hesitates to assume that Dr. Horn believes such activities to be inappropriate to adult behavior.

It should also be pointed out that the type of course which I proposed in my book would be one in which the major art forms are integrated and dealt with in relation to each other. The proposals for laboratory activities allow the student the widest possible latitude in determining which of the arts he will pursue in his laboratory work because "it is important that the student should be working in a medium which is congenial and from which he can derive a sense of accomplishment."

This leads to Dr. Horn's third point of difference which has to do with the feasibility of an integrated course in the arts. He says "Art is important enough to justify a course of its own. Likewise, music should not be combined with the art course, but should have its own course



as a part of the general education program." In another part of his article Dr. Horn makes the following statements:

"In the early years, the opportunities for integrated art experiences are many. The higher up the education ladder one goes, the more compartmentalized the content of the curriculum becomes. If the child in the elementary school has learned by practice to deal with matters without such artificial distinctions as he will encounter later, he is more likely to disregard them as he meets them in his subsequent schooling."

Does Dr. Horn favor these "artificial distinctions" or is there some other reason why it is impossible or inadvisable to provide college students with the same opportunities for integrated art experiences as we provide for elementary school children? It is difficult to understand why, if we wish our students to integrate their learnings and to disregard artificial distinctions, we should insist on adhering to traditional subject matter boundaries thereby perpetuating such artificial distinctions.

Finally it is necessary to say something about Dr. Horn's statements concerning the study of contemporary art forms in a general education course in the arts. He denies that the contemporary arts are closer to the student's experience than the historic arts and that they provide him the richest source for revealing his world to him. His argument is, in part, as follows:

I wonder if this is so. What distinguishes great and lasting art, it seems to me, is its presentation of universal values. Man's responses to some of his problems—to those of sorrow and death, for example, or of freedom and tyranny—have changed little. Otherwise, except for antiquarians, we would long ago have ceased to read and ponder *Hamlet* or *Antigone*. I would suggest that the average American student finds twentieth-century church Gothic more nearly a part of him and his experience than the fantastic edifice Frank Lloyd Wright has just designed for a synagogue in New Jersey; a Rembrandt more akin to his daily round of activities than a Mondrian.

I would first question Dr. Horn's statement that man's responses to such problems as sorrow and death, freedom and tyranny, have changed little. The evidence from the arts alone seems to be overwhelming that man's responses to such

problems have changed tremendously in the course of history and that even in our world today there are enormous differences from one culture to another, not to speak of the differences in individual responses. If all artists since the beginning of history had responded in the same way to these phenomena the contribution of the arts to living would be meager indeed. It is precisely because human responses to the problems of existence are in a constant state of change that the art of every period bears the unmistakable stamp of that period. If Dr. Horn suggests that a study of Elizabethan literature is the best way to understand the world of today, it would seem to be an equally valid suggestion that the plays of the Greek dramatists will help us to understand the life of the Middle Ages better than the works of Chaucer.

It may be perfectly true that students feel more comfortable with Rembrandt and twentieth-century Gothic than with Mondrian and Frank Lloyd Wright. This fact can be explained in two ways: One may accept Dr. Horn's implied explanation that the contemporary arts are esoteric and have little to say to the layman, and that the achievements of today's artists are not worthy of the same attention that the great masterpieces of history deserve. Or one may believe that today's artists, like the artists of any period, are more alive to the world around them than the layman and that, rather than being obscure, their work is unfamiliar because it is dealing with aspects of the students' world with which they themselves are not yet familiar.

If we wish to understand the world in which we live today we must look to our artists as well as to our scientists, and if we have faith in our artists as leaders then we are obliged to be attentive to what they have to offer us. It is my firm conviction that we will not have succeeded in our task of education until our students respond as enthusiastically to the art of their own period as they do to the art of the past. Indeed, we have only the present to live in. Unless we are preparing our students to live fully and creatively in the world of today we are not preparing them to make the vital contribution which is necessary for the maintenance of a democratic society.

## **WE COULD IF WE WOULD**

**YOULDON C. HOWELL**

Coordinator of Art Education,  
Pasadena City Schools,  
Pasadena, California

Members of the N.A.E.A. have recognized for many years the professional need for establishing a strong National Art Education Association. Through the sacrificial efforts of many leaders in the art field and through the fine cooperation of regional groups, initial steps have been taken to achieve this most worthy goal. An objective appraisal will recognize the following facts:

First and most important of all is the fact that the present organization is too far removed from the classroom art teacher. Unless the majority of the art teachers of America can be organized within the N.A.E.A., the organization will never be financially strong enough to promote an effective national program of art education. Art teachers need only study and compare the N.A.E.A. with other well-organized groups. The American Vocational Association, for example, has a well-paid Executive Secretary in Dr. M. D. Mobley, with headquarters in Washington, D. C. This Association also provides a full-time editor for its journal. With a membership of over 35,000 a dynamic program of vocational education is fostered throughout the country; conventions of this organization draw attendance of almost 5,000; agendas and activities are voluminous with opportunities for wide participation. The N.A.E.A. must broaden its base. The art teachers of this Country must be brought into a functional relationship with the N.A.E.A. Failure to achieve this most vital essential will continue to thwart the development of a strong national association.

The second fact is contingent upon the first. Without the "grass roots" foundation, the organization can never promote a vital program of art education. An organization must be motivated by significant ideas; ideas are not important unless they have meaning in relation to human needs. The art teachers of America believe

in art. They recognize the importance of creative experiences as essential to the growth and development of all human beings. The importance of art as a vital form of expression and communication is well established. More and more leaders in education value the contribution of the arts to the continuing growth and development of our American Way of Life.

The art teachers of America accept these basic ideas and they want an opportunity to make them become more functional for more people. All teachers are anxious to become stronger and more vital instructors. They want and need opportunities to exchange ideas. It must always be remembered that the best thinking of the group is more significant than the best thinking of a single individual within the group. Ideas which come out of dynamic group processes are also ones which can readily be related to the needs and interests of those comprising the group from which the original ideas emerged.

The program of the National Art Education Association must be more closely related to the everyday teaching problems of the art instructor. This can only be assured by the participation and cooperation of art teachers throughout the Country. Such a project of group thinking on vital art problems would provide the essential ideas for defining the major concepts which could in turn give guidance and direction to a national program of art education.

Let us turn to a third fact. An organization can go forward only in terms of its resources at hand, not in terms of desirable or idealistic ones which it hopes to obtain at some indefinite future time. What are these resources which are available and could be used now? Above all others should be placed the importance of the many thousands of art teachers in the United States who have interests and needs which could be serviced through an organization which could provide for active participation and cooperation.

Throughout the Country, in metropolitan areas, well-organized art departments are functioning. There are supervisors and department chairmen well-qualified to provide leadership. Many of the colleges and universities have significant programs in the art field. Strong local art groups are doing interesting things for their

members. And as a climax to this list of resources, we would stress the contributions made by our large regional art associations.

The fourth fact has to do with the inter-relationships of the first three. If the present organization is too far removed from the classroom teacher, how can we change this situation? If the concept of ideas coming from the "grass roots" is sound, how can a working organization be perfected to achieve this goal? With the major potential resources for the future development of the National Art Education Association lying outside its organization, I come now to a statement of the fourth fact which is vital to the achievement of a strong national art organization.

The N.A.E.A. would be wise to organize and sponsor a project of group thinking and planning throughout the Country! To better understand this idea, let us compare it with some of the vital experiences all of us have had while attending conferences and conventions. Perhaps a speaker has given a dynamic presentation; his remarks have aroused interest and questions. The audience has been challenged and is ready to do something. The chairman proceeds to have the audience form what is commonly known as "buzz groups," which are groups small enough so that each person can have an opportunity to talk and express his or her ideas. This opportunity for personal participation helps the individual to identify himself with the ideas and problems presented by the speaker. These individual ideas are recorded and summarized and are reported back to the chairman. Thus, participation and communication become a "two-way street."

Perhaps a future organizational chart of the N.A.E.A. could incorporate this "buzz group" idea. The organization might sponsor through the regional groups, local art groups, school art departments, and college and university groups the formation of small discussion groups throughout the Country. The organization of these groups by the N.A.E.A. would establish lines of communication, so that ideas from all groups could be exchanged. Perhaps the Journal of the N.A.E.A. could serve the function of clearing house. From the wealth of ideas there

could emerge over a period of years fundamental concepts which would provide the N.A.E.A. with a stable and sound foundation upon which to build.

After, and not before, the majority of art teachers in the United States are actively participating, a concentrated drive should be made to increase membership in the N.A.E.A. First, the Association must get close to the problems, needs and interests of the classroom art teacher. The teacher, through first-hand experience, must learn the values which accrue from working relations with an active national group. Once this is achieved, the N.A.E.A. will be in a position to make an effective membership drive.

With a greatly increased membership, the position of Executive Secretary can be firmly established. There will be funds for the improvement of the Journal, and additional monies will be available to make the N.A.E.A. a vital force in education.

The ideas presented in this article have been inspired by a recent survey made in California. Questionnaires were sent to a selected group of art educators for the purpose of getting ideas for the improvement of the N.A.E.A. Journal. Several quotes from the returns help to point up the validity of the suggestions made in this article.

Ida May Anderson, Supervisor of Art Education, Los Angeles City Schools: "It would seem desirable to me for the N.A.E.A. to 'tackle' specific problems and do some nation-wide thinking on them. . . . I feel the need for ideas on such topics as:

1. "Techniques of giving art experiences to a total student body.
2. "Time-saving techniques for teaching art.
3. "Experiences in selective seeing.
4. "Local resources in teaching art."

Lanita Lane, Art Consultant for Sacramento County: "I believe the Journal should be more specific. Although the philosophy of art education is important, the Journal would be more helpful if it contained articles on specific processes, media or ways of working with teachers and the public."

(Please turn to page 20)

## CONVENTION NOTES

Theme: ART EDUCATION—A frontier for freedom

Convention City—Cleveland, Ohio  
Hotel Statler—April 11-16, 1955



Cleveland Public Square

This is the story about Cleveland, your convention city.

The Cleveland of today is a big, busy city—Ohio's first and the nation's seventh. It is nothing like the spot along Lake Erie and the Cuyahoga River that General Moses Cleveland surveyed in July, 1796. This spot now is a city of more than a million people.

The Cleveland of today offers all the attractions of a great metropolis. The cultural and educational institutions, the parks, and the entertainment facilities of Cleveland are among the finest in the world. The beautiful shores of Lake Erie, both east and west of the city, offer a great variety of attractions. And the entire area surrounding the great city is one of beauty and interest.

Cleveland's central location assures a good attendance for conventions and one which is easily accessible to a majority of delegates. Half of the population of the United States is within a 500-mile radius and overnight rail time of the city. Convenient, fast, and modern transportation facilities of all kinds are available in and out of the city.

Cleveland's compact layout is another conven-

tion advantage. All major hotels, the shopping district, transportation points, amusements, Lake Erie, and the Public Auditorium are all within a few minutes' walking distance. Any point in the city is easily accessible from the downtown area.

At the hub of the city's business activities is the Public Square, a small clearing of land which was purchased by the Connecticut Land Company in 1795 for \$1.76 and which is now a modern business and transportation center valued at more than \$20,000,000.00. Towering over the square is Cleveland's familiar landmark, the 52-story Terminal Tower, with an observation room on the 42nd floor that affords a splendid view of the city. It is the seventh tallest building in the world, the other six being in New York. Other parts of the Terminal unit are a railroad station, a large department store, a modern hotel and several shops.

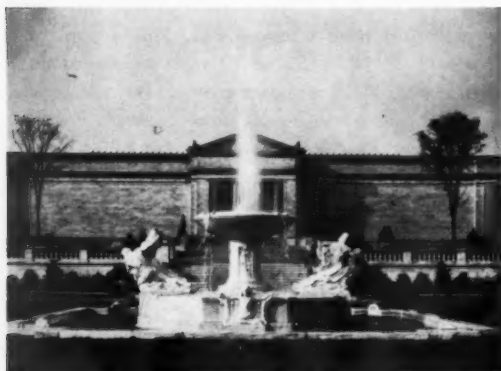
Building attractions such as this aren't confined to the Public Square, however. Many huge office and civic buildings dot the Cleveland scene and have attracted the attention of the whole nation. The Mall, for example, is one of the most ambitious undertakings ever attempted. This plan of grouping public buildings around a spacious seventeen-acre downtown garden spot represents an investment of more than \$40,000,000.00. The Mall, which overlooks Lake Erie and extends into the heart of the business district, is made up of seven great buildings. America's best equipped convention plant—the \$10,000,000 Public Auditorium; the Federal Building; the Public Library; the new Board of Education Building; City Hall; Cuyahoga County Court House; and the lakefront Municipal Stadium seating 83,000 are included in the Mall Development.

Cleveland also ranks among the nation's outstanding cultural and educational centers. Western Reserve University, comprising various colleges, is one of Ohio's oldest and best collegiate institutions. Case Institute of Technology, adjoining the campus of Western Reserve, is among the country's top engineering schools. The two institutions occupy high ground overlooking beautiful Wade Park. Other Cleveland collegiate institutions are John Carroll University



and Fenn, Ursuline and Notre Dame colleges.

Gems of the city's cultural treasures are the Cleveland Museum of Art and Severance Hall, both located in University Circle overlooking Wade Park on Cleveland's east side. The art institution is one of the most beautiful museum buildings in America and through its cooperation with the city's schools and colleges has become an essential factor in the educational life of Cleveland. Severance Hall is the \$2,500,000 home of the Cleveland Symphony Orchestra and has done much to carry the story of Cleveland's education and cultural progress to the rest of the world. Other famous institutions in Cleveland include the Museum of Natural History, the Western Reserve Historical Society Museum, Dunham Tavern, the Public Library, the Health Museum, Brookside Zoo, Nela Park University of Light, and Cleveland Airport.



The Cleveland Museum of Art

In addition to visits to Cleveland's many noted landmarks, there is a great variety of recreation and entertainment pleasures in store for the city's guests. Outdoor lovers can get their fill in the community's park system, swimming in Lake Erie, golf, tennis, American League baseball, horse racing, boating and numerous summer resorts.

Cleveland's show houses present the cream of the nation's theatrical talent. In Playhouse Square, with its 12,000 seating capacity, theatres not only offer excellent productions, but they also are attractions in themselves.

With Cleveland in an especially fine mood to welcome its guests and with the city's tradition-

ally kind and friendly spirits as a convention host in the offering, visitors attending this convention are in for a memorable experience.

## CONVENTION PROGRAM

Plans for the N.A.E.A. Conference in Cleveland, April 11-16 are moving ahead rather rapidly now so that we are able to announce some of the features of the program.

### ART EXHIBITS

#### Greater Cleveland Schools' Art Exhibit

Halle Lounge—Seventh Floor

#### Greater Cleveland Teachers' Art Exhibit

Higbee Company Lounge—Tenth Floor

#### Creative Use of Museum Materials

Cleveland Museum of Art—Educational Corridor

#### Special Exhibit

Cleveland Institute of Art, 11441 Juniper

#### Winners of Recent Art Directors' Exhibits

(Work of Cleveland Commercial Artists)

Cleveland Art Directors' Club. Place to be decided

#### Exhibit—Arts and Crafts

Karamu House, 2355 East 89 Street

#### Exhibit of the Work of the Saturday Morning Children's Classes from the Cleveland Museum of Art

Women's City Club, Bulkley Building, 1501 Euclid Ave.

## FESTIVAL OF THE ARTS

1. **The famous A'Cappella Choir** from Cleveland Heights High School. This choir toured Europe last year with conspicuous success. Included in its itinerary was a concert in St. Paul's Cathedral, London.
2. **The all Cleveland High School Orchestra.** This orchestra is selected from the various high schools of Cleveland and has already established a splendid reputation.
3. The well known group of **Karamu Dancers.** This is the oldest organization of dancing groups in Cleveland, and has received national recognition. It will be accompanied by a Choral Group.
4. **Nationality groups of dancers in native costume.** Several such groups in Cleveland have contributed much in maintaining the traditions of their forebearers.



## STUDY OF REQUESTS MADE BY CLASSROOM TEACHERS AND OTHERS OF THE ART TEACHER IN INTERNSHIP SITUATIONS\*

Among the problems we discussed before going out to intern was one of acquainting ourselves more thoroughly with the work of the art teacher. We felt that one way to learn to understand the nature of the art teachers work was to observe requests for help made of her by others. In line with this idea plans were made by each of us to keep a record of such requests in our internship situations. Following are samples of our findings:

**School No. 4:** The art teacher served on a consultant basis and in terms of a semi-flexible schedule. This school had grades 1-6 and a total of 22 teachers. The over-all number of requests over a 7-week period was 28. Fourteen of these requests dealt with 2-D and the others with 3-D art expression. Seven requests indicated "seasonal ideas". Nine requests were for demonstrations, as follows: mixing dry tempera; making papier mache; tempera, finger and water color painting; use of the side of the crayon, spatter paint; and one request was for evaluating posters which had been made.

**School No. 7:** The art teacher served on a consultant basis in seven schools this being one of them. Her schedule was a flexible one. The school had grades 1-6 and a total of 21 teachers. Over a 7-week period there were over 28 requests, at least one from each teacher. The range included: making of Hallowe'en costumes, signs and posters; murals for social studies, literature and seasonal ideas; paper sculpture and finger paint. Many teachers asked us to come in and do anything we wanted with the children in art.

**School No. 1a:** The art teacher was scheduled all day with special art classes. This school included grades 1-7 and had over 50 teachers. The total number of requests over a 7-week period was three. The requests were: "judge poetry note-books" by an English teacher, "color PTA announcements" by PTA committee, and "co-

operate with recreation department in helping students to paint Hallowe'en scenes on windows down town after school".

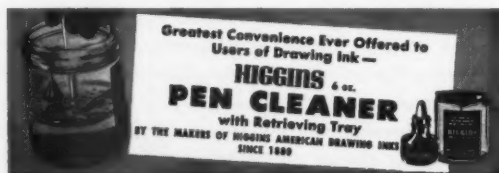
**School No. 7b:** The art teacher was present in this school only two days of the week. While there she was scheduled to teach special art classes each hour. This school included grades 10, 11 and 12 and had about 22 teachers. The total number of requests during a 7-week period was six. They were as follows: "make a football poster" by the coach, "design a school flag which the Home Economics students are to make" by the physical education teacher, "make a crown for the Home Coming Queen" by the physical education teacher, "serve on a committee to judge the Home Coming Parade" by the principal and "talk on preparation for college" by the students.

**School No. 8b:** The art teacher taught a full load of classes of elective art and had no "free" or planning time allowed her. This school had grades 8, 9, 10, 11, and 12 with a total of over 50 teachers. The requests over a 7-week period were more than we could take care of. The students asked for "help with work for other classes in order to earn extra credit such as shapes for math class, maps and booklet covers". The teachers asked for help in: "arranging Thanksgiving baskets, bulletin boards, and flowers; suggestions for designing the Chemistry room; doing special displays for the library; make COLLEGE DAY signs; decorate for the annual SNOW BALL DANCE; and construct scenery for plays and help to make-up the students".

### Summary of our total findings:

1. In every school requests were made of the art teacher, though they varied from 3 in one JHS of 50 teachers over a 7-week period to 54 in one elementary school of about 40 teachers in that same length of time. In one SHS the requests were so numerous that all of them could not be taken care of.

\*Summary of Study by: Betty Hausrath, FSU Art Education Senior, West Palm Beach, Florida. Betty is one of 16 art education major interns who participated in this study. Instructor: Julia Schwartz.



2. Generally, there were more requests made of the elementary art teacher than were made of the secondary art teacher. However, the secondary art teacher received more requests from community agencies than the elementary art teacher.

3. Requests of the elementary art teacher were more related to the classroom situation whereas the secondary school requests were largely "extra curricular".

4. The requests in several elementary schools suggest that a broad art program was in the process of development. For example, requests for 3-dimensional activities as paper sculpture turkeys, construction of a loom, making of costumes and modeling clay figures outnumbered the 2-dimensional activities as drawing and painting.

5. Every school had some "seasonal idea" requests though in one elementary school the art program seemed to exist mainly to serve this need.

6. There seemed to be less requests from classroom teachers and others in situations where the art teacher functioned on a rigid schedule as compared to the number of requests coming from situations with flexible schedules for art teachers. The requests from rigid schedules were rarely correlated with class work whereas in flexible schedule situations this was not so true. More secondary art teachers are on rigid schedules than elementary art teachers.

7. Requests differed in "quality" as well as quantity. Requesting the art teacher, for example, to "design a school flag which the Home Economics students are to make" would not, we feel, be of as high quality a request as asking her to "help the Home Economics students to use scrap material in designing and printing fabrics for their own use". The latter request

places value on thinking, problem-solving and originality on the part of the students.

#### Conclusions drawn from the study:

1. This study indicated to us that there is a great variation among schools especially with regard to what might be expected of us when we go out into the schools to teach. We will always need to plan in terms of existing situations and not come in with a rigid plan of our own.

2. The elementary teacher seems to have a broader background and is more aware of the use of art in her teaching than is the secondary teacher. The latter seems so specialized in her field that she does not seem to see values of other areas as art in her work with students.

3. Where allowance has been made for a "free period" or "planning time" requests seem to correlate more with class work. In planning the art program, then, provision should be made for opportunity for teachers to make requests of the art teacher.

4. The number and quality of requests might indicate the degree of acceptance or rejection of the art program in the schools by the community.

5. The type of request might well reflect the classroom teacher's current interests, ideas and understanding of art education. Therefore, the art teacher should note the requests made and consider them seriously. She should use them as a point of departure to improve the existing art education program.

6. This study has limitations. First, the number of situations covered was small and may not have been representative of the over-all picture. Second, our own limitations must be considered. Then, too, equally as important is the matter of how these requests were fulfilled, particularly, in the minds of the person who made the request. This might be another and as valuable a study as we have reported here.

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## The Fund for the Advancement of Education

Committee on High School Teacher Fellowships  
655 Madison Avenue, New York 21, N. Y.  
Program for High School Teacher Fellowships  
1955-56

The Fund for the Advancement of Education is continuing its High School Teacher Fellowship program by offering approximately 200 fellowships to public secondary school teachers for the academic year 1955-56. The Fund hopes through these fellowships to strengthen secondary school classroom instruction and to stimulate widespread consideration of the purposes, the means, and the ends of the liberal studies in secondary education. Under this program each recipient will be enabled to devote a full academic year away from the classroom to activities designed to extend his own liberal education and to improve his teaching ability.

As in the past three years, individual awards will be made to able public secondary school teachers for the purpose of carrying forward a year's program of self-development. This purpose might be furthered, for example, by an imaginative program of study, reading, or other original work, possibly in conjunction with other secondary schools, colleges, or universities, government or industry.

Fellowships are available in the humanities, the social studies and the natural sciences. The responsibility for designing the year's program rests primarily upon the individual candidate. He is urged to seek advice and help from experienced persons in his own community or elsewhere. Strong preference will be given to applications where both the individual and his school system are firmly committed to a program which gives promise of having an important impact on both the enrichment of the individual teacher and the improvement of teaching in the liberal studies.

All classroom teachers in junior and senior high schools who have the necessary qualifications may enter the local competition. Eligibility for a fellowship is limited to teachers 1) who have taught at least three years and have devoted at least half time to classroom teaching in each of the past three academic years, and 2)

who will not have reached their fiftieth birthday by January 1, 1955. Previous recipients of Fund Fellowships are not eligible to apply.

Forms for individual applicants, school superintendents and for local nominating committees are being distributed to superintendents in all high school districts throughout the country. A limited number of additional forms may be obtained from the National Committee on High School Teacher Fellowships, 655 Madison Avenue, New York 21, New York.

**Individual applicants should not apply to the Fund for the Advancement of Education, but only to their superintendent of schools or local nominating committee.**

The amount of the fellowship award will take into account the regular salary the teacher would receive during the school year (excluding summer, night school, or other "extra" work), but not less than \$3,000, and reasonable allotments for other expenses. Only costs of transportation within the United States may be covered by the grant, though a fellowship recipient may undertake foreign travel at his own expense.

Recommendations of the local committees must be mailed so as to reach the offices of the National Committee on High School Teacher Fellowships **no later than March 15, 1955**. Final announcement of all fellowship awards will be made on or about April 20, 1955. All inquiries or other communications concerning the program should be addressed to the National Committee on High School Teacher Fellowships, The Fund for the Advancement of Education, 655 Madison Avenue, New York 21, N. Y.

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## BOOK AND FILM REVIEWS

HELEN CABOT MILES

**Boundary Lines** color . . . sound . . . 10 min.

Produced by Julian Bryan, International Film Foundation. Distributed by McGraw-Hill Book Co. Text Film Dep't, 330 W. 42nd St., N. Y. Sale \$120. Rental varies with local distributor. \$2.50 to \$4.00.

Because this film has just been seen again by us, the reviewers, because its impact now is every bit as powerful as when first viewed some seven years ago, and because it is not listed in that useful and commendable publication FILMS ON ART (American Federation of Arts, 1952) nor even in the art section of other film catalogs, it seems justifiable to allot space to it here at this time.

To us, it is an absolute masterpiece. Starting with a quick, abstract dramatization of the theme "a line is only an idea", the film proceeds, using imaginative drawing, color, sound, and narration, synthesized to perfection, to present a concept of timeless significance. Used with high school groups in English, Social Studies and Human Relations courses as well as Art (for this film is not a film **about** art, but rather a film **as** art) the response is always enthusiastic. Here, for example, are recent comments of Art Appreciation students:

"How much more effective than a two hour speech on 'love thy neighbor as thyself' is a picture of the tall, somber bearers of the dead, shown as a natural outcome of greed and hate. Or, in contrast to this, the picture of two men clasping hands across the waves is worth more than a thousand words. And these pictures were probably more effective than even photographs would have been, for art can distort and exaggerate for emphasis."

"The lines in this film were playing with my emotions . . . and the sound was as emotional as the lines."

"Simply dynamic! I have never been so impressed and overwhelmed with a picture."

Four stars for this one! Junior High and UP.

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## A FUSION OF THE ARTS

(Continued from page 4)

Round presentation of "Bell, Book and Candle," we discussed the work of the day and the roles that each might play in fostering art's meanings. Through teaming rain, the towns-people came and joined us as we met in the huge cafeteria to see the play. The band played away, the conductor tooted the horn and a student waved the baton. For the while we imagined ourselves in a choice theatre of New York City's Broadway. After theatre, coffee was served, and this ended the day.

At our third general session, the audience joined in devotions and our guest speaker, Dr. L. Thomas Hopkins of Columbia University, spoke eloquently on "Building Human Values for Today's World." We parted with new visions, each to his own, to journey back home.

On our way home we stopped off at the Art Mart in town to purchase a print, a painting, a carving, a ceramic piece, or jewelry and went home to place the symbols of our choice in some favored spot. This was our first conference of the arts, a pioneering of sorts, of which the State Department of Education was sponsor. But the pioneering is not over!

Another college in another city held its first Art Festival the week following, on 18th century art. It culminated in a fusion of the arts of this era. A junior college in southeast Virginia gave a Festival of the Arts in a modern manner and took it to one of its local churches to accommodate the audience. The dance, music, art and drama were combined here.

This summer, two workshops of classroom teachers were held in two different colleges. They combined the arts of music and the visual with education. They took tours to study the local architecture, they visited the shops to compare the utilitarian and decorative arts of the home with their own creations. They painted, carved, modeled and viewed their own works of art with new eyes.

Yes, there are plenty of new frontiers in art to explore if we want to plan ahead to get a view of them. Perhaps you already have, but in Virginia it is a new venture, another view of a bright new art approach, in a fusion of the arts.

## WE COULD IF WE WOULD

(Continued from page 9)

Irma G. Middup, Coordinator of Art Education, Alameda County: "How do other county art supervisors operate in other states? What devices are others using to bring the world of art to isolated communities?"

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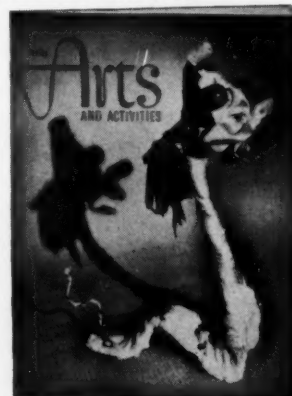
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